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Critical History 1

December 6, 2021

From Art to Technology:

Abstraction of the Orient Others in Western Context

Introduction

Other, the existence of this term suggests its binary. When we call the "others," a central subject is always referred to. This signifier has been shaped into a cultural concept and its linguistic function of distinguishing non-ego. Black/White, Female/Male, East/West, people create these contradictory to set opposition. But such seeming symmetry is not equivalent in essence. According to Jean-François Staszak, the Other is a member of dominated out-group, whose identity is considered lacking and who may be subject to discrimination by the in-group (Staszak 1). The distinguishing of in- and out-group indicates the unbalance in those oppositions which usually has a clear line of criterion that defined by power. Instead of the general one - man made their own history, I prefer to believe the truth that the majority of power has the interpretation of history (colonizing) when the minority is in the passive state. Strictly saying, we have a small potential to witness the genuine historical truth through the scope of cultural recording. The reality of history is always abstracted and distorted within its carrier, because people, the recorder, have always been selective to accept the truth, in both casual or purposely. Then in this sense, how is the image of the Others shaped in the record of the "mainstream"?

The identity is constructed. In 1978, Edward Said argued in *Orientalism* that both the Orient and Occident are man-made sectors, supporting and influencing each other (Said 13). This indicated that the East and West do not stand for themselves alone in the definition. To the Western people, the Orient is an idea, a place of imagery, or a mysterious thought distinct from their own (Said 13). Then in this sense, in what way is the East being imagined? Were they heard of in their own voices? How are the identities of oriental others constructed through the lens of power, Eurocentrism, and white supremacy in the colonial context?

In this essay, I will have a closer look at the Othering in such East/West conflict (mainly the far East) in the field of art and visual representation in historical sequence. From the very first import of Asian art to how this aesthetic is evolved and implanted into the interactive technology with the development of technology, I will explore the psychological reason behind exoticism on the surface and the way Asian is abstracted and reshaped in the reproduction of reality through discussion as: What is bringing foreground while something else is distorted or whitewashed?

Japonisme: The Mysterious Far East

Back in the early 19th century, the Middle East became the fashionable motif in the painting of European artists. Their depiction of the foreign land - the exotic landscape and the sexualized woman in their canvas combined travel experiences and imagination (Swerts). The stereotypical image shows the arrogance and prejudice of white supremacy. From the intention, immorality in the interpretation of the Orient is a breach of rigid rules of the bourgeoisie

(Swerts). In this early stage of Orientalism, the oriental other was alienated and regarded as the catharsis of desire.

The situation changed when it came to 1860s when Madame Desoye and her husband opened the business of Japanese antique in Paris that the culture of Asia was first in contact with Europe. These exquisite artworks soon became a smash hit among the Europeans. The most intuitive is the influence on Impressionist painters such as Van Gogh and Monet that we are familiar with. Then is another painting genre that was established at the same time called Japonisme. The word Japonisme is a French term that was first used in 1875 by Philippe Burty, a French art critic. He defined the word as the cultivation of interest in Japanese art and culture by “competent man (male)”, and even the figure like Madame Desoye is notably excluded in his definition (Emery 2). In the age of 19 century when the world of art was in the charge of white males, there is no wonder this would happen. But such cultivation was successful that it spread impact among architecture, landscaping, and fashion, especially painting. Take a closer look at a classic Japonisme painting (Figure 1): The kimono-clad French woman surrounded by Japanese antiques, even sitting in the Asian style decorated room. Who would ever deny the beauty of the delicate porcelain and young female? The male artist put things that please their eyes together with their “male gaze”. But in contrast to the white woman in the flesh, Japanese and their culture in Japonisme painting was abstracted into silent

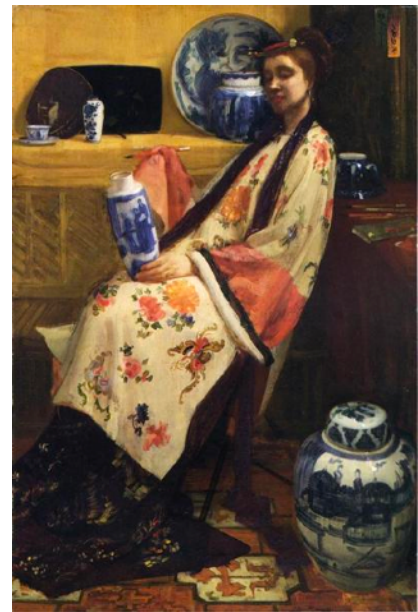


Figure 1 Whistler, James McNeill.
*Purple and Rose: The Lang Leizen
 of the Six Marks*. 1864. Public
 Domain. Image courtesy of The
 Athenaeum

ornaments and decorations. Taken away from its context, the oriental patterns that were supposed to show up in Ukiyo-e or ink painting lost their originality.

The hidden implication beneath the brushstrokes is more thought-provoking. Mixing the cultures can be attributed to the obsession with exoticism, just as it is expressed in the superficial aspect. In its nature, it is nothing different from the Orientalism painting which usually depicts the middle east as a place of sex and desire without showing any respect for the others' cultures. Another point is that the character is generally centered on the canvas, which is typical in portrait making. But in Japonisme, such a "fashionable" combination could be seen as a metaphor, that is, Eurocentrism - the central position of whiteness. The fake intimacy with the objectified indicates the sign of possession.

The influence that of Japanese art on the West is profound. But the fact is: although there is prominent painter such as Katsushika Hokusai, Japanese artists still could not stand shoulder by shoulder with the individual European artists who inspired from them like Monet. Such "successful" appropriation can be found in Primitivism as well - the collective anonymous "tribal artifacts" that are exhibited in the African-themed museums will never share the halo of Picasso.

To the occident, the exotic culture exposed to them did not have the chance to speak for themselves. Due to the land's limitation, Japan has no choice but to trade in the natural resources with manufactured goods ("Diplomatic Bluebook"). The action of trade, in its essence, is different from gifting; the latter was usually a sign of equity between cultures in history. The European bought the artifacts as the "client" that already forms an implied hierarchy and inequity. At this time, the oriental others from the far away land were objectified into the trading antiques; they were regarded as silent and mysterious. Lacking their voices, they are compressed

into the static and restrained still lives sold to someone as property that decorated the Western house.

The Bridge: The Orient Abstraction in Cinema

Photography as the functional succession of painting raised the “true to nature” to mechanical objectivity (Daston and Galison 81). Using the same technique, the field of visual art turns the abstraction of the Other from subjective brushstrokes to light and shade records of realism with the invention of camera.



Figure 2 Hudson, John. *The Barbarian and the Geisha*. 1958.

<https://www.youtube.com/watch?v=-myaBC1ux0A>

The 1958 John Wayne starred drama film *The Barbarian and the Geisha* (Figure 2) tells an adventure of an American man in Japan. Through the plot of opening up the country politically and the romantic relationship with Japanese women, the film condensed heroism and exoticism within one story. The geisha, who was sent to accompany the barbarian, showed the obedient image of Japanese woman, which was portrayed in scenes like serving and performing.

The delicate geisha echoes the fine porcelains in Japonisme painting, raising the Exoticism to another level. With the development of transportation lowering the cost of

international travel, the mysterious East was no farther away. The occident built a character that represented themselves and sent him to the land of the Others along with the camera lens, but recording a story centering on themselves and naming it an “adventure”. Such biased angle provided the white audiences a sense of substitution and satisfied them with the imagination of conquering and curiosity to the strange Others.

The portrait was explicit in the early stage of cinema, which created a myth of the oriental others. According to Barthes' theory, myth is a leveled semiological concept, a sign, including the base of Saussure's linguistic sign and a higher level of signified with social and cultural context (Barthes 113). If read with the structure by Slavicek in analyzing the myth in Betty Mahmoody's *Not Without My Daughter*, the myth in *The Barbarian and the Geisha* should look like this: The initial sign in *The Barbarian and the Geisha* might be seen as “An uncivilized land in the Far East with beautiful scenery and simple folks”, which condensed into the image of “the Orient”. Then it comes to the negative aspect which might be a part of, but not necessarily belong to the first sign such as the unenlightened monarch, uneducated people, and the obedient woman. The exotic landscape and folkway were mainly repressed in the secondary sign (Slavicek). In this way, the film generated an Orient abstraction, “a half-truth which in fact are racist lies” (Slavicek) by refining and reconstructing.

However, in contrast to direct depiction, the otherness in the movie *The Matrix* (Figure 3) after almost half an era in 1999 is more an implication with a different tone of narration. On the surface, there seems to be a relative absence of traditional Orientalism in such science fiction films. But the fact is: “Fans of *The Matrix* series may be surprised to see the extent of Japanese influence in the movie's sets, lighting, characters and costumes” (Lyon). Meditation, Chinese



Figure 3 The Wachowskis. Keanu Reeves in *The Matrix*. 1999.

<https://www.digitalspy.com/movies/a29498105/the-matrix-4-cast-release-date-plot-trailer-keanu-reeves-news/>

Martial Arts, Japanese Bushido, and even the “code rain” was written up-to-down like Calligraphy. The directors Lana and Andy Wachowski are very frank about the origin of their ideas (Lyon). This reveals Asian aesthetics and philosophy’s subtle influence on the sci-fi novel and movie under their “modernized” skin. In my viewpoint, *The Matrix* is no doubt a triumph in the history of cinema, which can not be without the cultural blending. The appropriation at this time seems neutral, as the culture of the other is treated with a respectful appreciation of oriental essence and spirit.

By stitching together cultural elements of the East and West, *The Matrix* shares a common ground with Japonisme painting and *The Barbarian and the Geisha* shedding its skin of science fiction. It has a core closer to the standard Orientalism: A built “imagination included the other” through the abstraction of the “real other” by the occident.

Techno-Orientalism: A Friend or A Threat?

Visual art developed into various forms with the stimuli of technology. Among the others, video games as a new emerging industry and was recognized as the new carrier of narrative after the cinema, which has the feature of interaction that promised the immersive experience. However, far from being “disembodied and ‘race-less’,” the information age to which the video game industry belongs is as racialized as the previous industrial age (Embrick 88).



Figure 5 CD Projekt. Game scene in *Cyberpunk 2077*. 2020.

<https://www.gamesatlas.com/articles/why-is-cyberpunk-2077-so-japanese>



Figure 6 CD Projekt. Game characters in *Cyberpunk 2077*. 2020.

<https://www.zhihu.com/question/429333214/answer/1575331193>

This can be shown in this example: With the resurgence of the Cyberpunk fiction of the 80s, the open-world video game *Cyberpunk 2077* (Figure 5-6) was released in 2020 by the company CD Projekt present an interactive Cyberpunk city to the worldwide players. It's noteworthy that Keanu Reeves, the main character of *The Matrix*, also acted as a non-player-character. Although the game was controversial for its production and storyline, it's worth analyzing its core of oriental impact. On the one hand, visually, the city in *Cyberpunk 2077* has abundant elements of Asia; players could find Buddha's colossal figure and the narrow alleys between “super-vertical” skyscrapers with neon billboards origin in Hong Kong and Japan. This

exactly is the cultural reflection of the technology boom and burst in the late 80s, when Japan was the first Asian country that made a figure in the world of technology but had the problem of excessive population and shortage of resources as well. “The convergence of the urbanism and the technology in the growth of the Japanese city was a paradigmatic site for the “future” in cyberpunk narratives from the 1980s and 1990s, including Ridley Scott’s *Blade Runner* (1982), William Gibson’s *Neuromancer* (1984), and Masaki Gorō’s *Venus City* (1991)” (Gardner 116). On the other hand, from the story-setting, America at that time is not America anymore, and the largest-scaled corporation that controls the population belongs to the Japanese, who are the enemy. Compared to other post-apocalyptic games in which the doomsday is often the zombie viruses and natural disasters, *Cyberpunk 2077* presented another kind of man-made “disaster” that was cast by the Asian - taking over the world, which is also a paradigmatic setting in 80s’ Cyberpunk fictions above.

Imagining the East as a hyper-technological term in social productions and political governance (Roh 2), such techno-Orientalism in Cyberpunk narratives nowadays draw dramatic disparity with the appropriation of decorations in Japonisme painting from an internal perspective. “Increasingly, since the 1980s, the “techno-orientalist” association between Japan/Asia, technology, and the future is generated both externally and internally in Japan: a matrix of desire and fear towards both technology and the Other.” (Gardner 116) Such fear did not come from nowhere, and can trace back to the early 90s. Fu Manchu is precisely an extreme embodiment of the fear. He is a fictional evil character created by British pulp novelist Sax Rohmer in his fiction series *The Mystery of Dr. Fu Manchu* (Figure 7) in 1913. He has a sinister face of upside-down eyebrows and a long, narrow dragon mustache. Set as a terrible poisoner

and chemist that combined Eastern mysticism with Western science, the character represents “the yellow peril anxiety from an earlier, industrial era” (Roh 2). From my viewpoint, the Western fear of the others can be attributed to fear of losing supremacy, which is not limited to the Asians. Psychiatrist Frantz Fanon argued in his auto-ethnography *Black Skin, White Mask* in 1952 that the psychological aspect of racism is the fear of the objectified advantages of the others, to which the Black is sexuality and the Jew is intelligence (Fanon 165). In Cyberpunk narratives, it is the fear of high-tech, and the power that will come along with it.

Let’s return to the medium that carries the fear - the video game and playing. Huizinga, the author of *Homo Ludens*, demonstrated that “it is through the playing that society expresses its interpretation of life and the world” (Huizinga 46). This is especially reflected in video gameplay. The fictional system that game makers constructed is a mixture of rule, morality, and reality. Interacting and playing in such an imaginary world can be an essential socialization process in the offline world (Embrick 87). This means that the player learns in the game - they are being educated with the racist stereotypes that are anchored in the games, which has the potential of strengthening racism and making it reproduce itself, because the identities of the others would have less chance to be perceived in practical experience in reality than in the pre-set world designed by the game makers.

Finally is the Otherness reflected in the technological layer of *Cyberpunk 2077*. In the chapter Mass Effect, the player is allowed to customize the appearance of the playing character,



Figure 7 Rohmer, Sax. *The Insidious Dr. Fu-Manchu* (Cover). 1997.

<https://www.amazon.com/Insidious-Fu-Manchu-Dover-Mystery-Classics/dp/0486298981>

the protagonist Commander Shepard. Although the player can set him or her look Asian, the character is innerly white; that is to say, the behavior of the main character won't change - it is scripted and coded the same in each plot (Yang). Between the human-computer interaction, there is the default that the computer recognizes you as white people rather than the other races. This illustrates how the technology is biased in its rule. In the book *Race After Technology*, Ruha Benjamin suggests that racism and other inequities are not going to disappear with the development and "civilization" of the Internet, but are instead deeply embedded in the employment of technology (Benjamin 5). Such subtle racism and othering, intentional and unintentional color-blindness, are encoded into the interactive technology of including but not limited to video games.

In general, penetrating from the superficiality to the connotation, the shadow of the others in visual art today changes a lot compared to the previous era. As the impact of commercial pop culture of contemporary Asia (mainly Japan and Korea, as well as Southeast Asia) expands worldwide, "the inherent 'Orientalism' begins to change (Suo) - the elements that make up the imaginary "foreign land" are no longer the traditional Eastern culture that was perceived and mirrored in *The Barbarian and the Geisha*, but inclining to become a collection of a mixture of cultural and commercial symbols packaged and sold just as it is in *Cyberpunk 2077*.

Conclusion

The hundred years of entanglement between the West and the East were much more sophisticated than imagined, which can be perceived through the otherness in the field of visual art. This paper has addressed the visual abstraction of the others in three stages. In each section, I

have exemplified the transformation course and examined the multifaceted causes and consequences. In the first part, I discuss the presence of the Other in the 19th-century Western painting genre represented by Japonisme and analyze the method the culture of the Other was appropriated and themselves objectified as ornaments at this stage. In the second part, I take examples of the adventure drama film *The Barbarian and the Geisha* and science fiction film *The Matrix*, and analyze how the Other in Western cinematic footage moves from direct depiction to invoking its spirit. In the last part, I focus on the techno-Orientalism and the Othering in the technological world, represented by the video game *Cyberpunk 2077*, and trace the psychological origins of this subtle racism and speculate its impact on the player. Orientalism always exists, but is keeping up-to-date, what is changing and transforming with time is not only the way that the West abstracts the East, but also the psychological attitude toward the East.

Works Cited

Said, Edward W. "Introduction." *Orientalism*, Penguin Books, London, UK, 2019, pp. 2–28.

In this book, Said established the concept of Orientalism to tell the distorted image of Eastern countries in the eye of the occident. And the fundamental reason of which is interests and power as well as the realism of culture and politics, being unseparated with imperialism and post-colonialism. Said raised the different association when it came to "oriental countries" in Europe and America at the beginning of the book, which makes me associated with the opposition between different colonizers and the colonized. Orientalism brought me a new vision and helps me understand how "the East" was constructed by the West, and makes me start to think about the opposite perspective, where there is always a silence of the Other. Thus I started to consider the role power plays in the record of culture in exotic anthropology, and how it is extended into the contemporary and the field of design.

Emery, Elizabeth. "Introduction." *Reframing Japonisme Women and the Asian Art Market in Nineteenth-Century France, 1853-1914*, Bloomsbury Publishing USA, New York, NY, 2020, pp. 1–10.

In this book, the author examines the role of women in the development of the 19th-century market that Asian art was sold to Europe, highlighting how women, despite their roles as importers, collectors, and dealers, have been erased from history. She also discusses how the narrative of Asian art was reshaped and controlled by individual ideas and desires for prestige in a highly competitive literary and artistic environment of bourgeoisie. The author's introduction to the origins and characteristics of Japonisme was

helpful to my understanding of the genre. While Emery's main themes of discourse are women as a marginalized group and the inequality in the art market, her research resonated deeply with my study of the Other in the context of the same era, particularly as the restating of Asian artwork in Europe provoked me to consider how the definition of the objectified Other is distorted.

Barthes, Roland, and Susan Sontag. "Myth Today." *A Barthes Reader*, Hill and Wang a Div. of Farrar, Straus & Giroux, New York, NYC, 1994, pp. 93–149.

Barthes defines today's mythology as a structure that gives things a new meaning, a symbol that conveys an ideology to the world. Myth is first and foremost speech, and Barthes invokes Saussure's linguistic sign structure and builds on it to construct new layers as the larger culturally meanings embedded in language. In this sense, myths can in turn be other visual languages such as images and behaviors. Mythological theory can be applied to the analysis of many present-day cultural symbols to help understand their genesis and the culture and meaning behind them. I have used the myth structures in my research to parse the image in *The Barbarian and Geisha*, from the exotic landscapes to the eastern folklore in the western lens, where the occident use these visual features to reshape the East as they see it. This inspired me how the image of the Other in Western film culture has been deconstructed and pieced together.

Suo, Hefu. "Hidden 'Foreign Land' -The 'Eastern' Shadow in Science Fiction." *China Digital Science and Technology Museum*, Science Fiction World Magazine, 2020, https://www.cdstm.cn/theme/khsj/khzk/jqda/202008/t20200825_1033025.html.

This essay by Hefu Suo, a Chinese science fiction writer, published in the China Digital Science and Technology Museum, analyzes Orientalism in popular contemporary science fiction films. Starting with the recent Disney film *Mulan*, moving to science fiction anime *Doraemon* that produced by Asian, and then to hard science fiction like *Star Wars*, Suo analyzes the presence of Orientalism in various genres of science fiction. Suo points out that the oriental elements in science fiction films are not straightforward descriptions like traditional orientalist films, but more ideological connotations. Suo also concludes that the Eastern elements in contemporary science fiction are no longer a pipe dream of the West, but are replaced by the commercial cultural symbols of contemporary Asian exports. In particular, his analysis of the references to Eastern philosophy and aesthetics in *Star Wars*, Suo helps me understand the similarities and differences between the Other in the same genre, *The Matrix*, and in *The Barbarian and Geisha*. The Eastern Other in science fiction films bridges traditional Orientalism and techno-Orientalism, and because of the aesthetic and philosophical references, the cultural appropriation in films like *The Matrix* is mild.

Gardner, William O. "Liquid Cities: The Technopolis from Expo to Cyberpunk." *The Metabolist Imagination Visions of the City in Postwar Japanese Architecture and Science Fiction*, University of Minnesota Press, Minneapolis, MN, 2020, pp. 111–144.

In this book, Gardner, a scholar of Japanese language, literature, and film, juxtaposes postwar Japanese architecture and science fiction as two artistic simulations, exploring the intrinsic connections between the two, from the relationship between evolving technology and social constructs to the human condition in a self-interfering

environment. In particular, science fiction, such as the depiction of future ruins in cyberpunk culture, is seen as a replication of the trauma of war, which has the same psychological significance as the Asian cultures within it, with the former expressing fear of being dominated by technology and the latter seeing the possibility of an Asian world of power as a threat. This book's account of the historical connections between Japanese architecture and science fiction has greatly aided my research into the cultural context in the video game *Cyberpunk 2077*, including the origins and development of cyberpunk culture and the real reasons for the frequent presence of Asian architectural elements in the cyberpunk narrative. I thus connected techno-Orientalism to the psychological state of fear of the Other embodied in Western science fiction.

Roh, David S., et al. "Technologizing Orientalism: An Introduction." *Techno-Orientalism: Imagining Asia in Speculative Fiction, History, and Media*, Rutgers University Press, Brunswick, NJ, 2015, pp. 1–20.

This book defines as well as examines techno-Orientalism, introducing it from Dr. Fu Manchu's science fiction images, critically addressing the technological imagery and stereotypical depictions of the Asian in science fiction and cinema, and showing how these images implicitly express Western fear about the growing cultural influence and economic dominance of Asia. The introduction of the book provides a systematic and comprehensive overview of techno-Orientalism, making clear to me the specific meaning of the term as a reference to hypertechnological Asian cultures. I thus realized that unlike the connotations of Eastern aesthetic thought in film such as *The Matrix*, the reconstruction of the Other in techno-Orientalism in game technologies such as

Cyberpunk 2077 is more of commercial and cultural symbols, representing the West's fear of Eastern cultural exportation. This article provides me with a glimpse into the Other in contemporary technology.

Fanon, Frantz. "Chapter Six: The Negro and Psychopathology." *Black Skin, White Masks*, Pluto Press, London, UK, 1986, pp. 144–209.

As a black psychiatrist, in this auto-ethnography Fanon started with a narrative angle of the black, analyzing the impact of colonialism and racism on their lives and minds, as well as the cognition of identity as a black who lives in a society of white supremacy. In contrast to the macro "otherness" in Orientalism of Said, Fanon argued that the psychological aspect of racism is the fear of the objectified, which I found significant in analyzing the subjective aspect in cultural otherness. This coincide precisely with the fear of the hypertechnological oriental other in Cyberpunk narratives. I also found an association of this book with *The New Jim Code* of Ruha Benjamin, making me consider the collective unconsciousness and stereotyping that induced by the psychological fear in design and technology, and the position of them in enhancing the racism and Othering.

Embrick, David G., et al. "Part II: Social Inequalities in Video Game Spaces: Race, Gender, and Virtual Play." *Social Exclusion, Power, and Video Game Play: New Research in Digital Media and Technology*, Lexington Books, Lanham, MD, 2014, pp. 86–159.

Embrick's research is primarily concerned with contemporary forms of racism and influences. This book of him begins by exploring the social functions of digital games as increasingly popular electronic entertainment worldwide and how they affect players in

various aspects of socializing, thinking and working, mainly in white societies. In the second chapter, Embrick focuses on the existence of racism in video games, first analyzing the identity of both game makers and players as white, and then selecting representative works from the perspectives of both extreme white groups and popular mainstream games to analyze either severe or subtle racism in each. In the age of technology, the Other is reimagined in white-dominated video games, a leap from the cinematic Other. The book mainly helped me to clarify the last part of my thoughts on techno-Orientalism and Asian fears in *Cyberpunk 2077*, especially Embrick's analysis of the social role of video games, which made me think about the re-education of technology on society.

Benjamin, Ruha. "The New Jim Code." *Race after Technology Abolitionist Tools for the New Jim Code*, Polity, Cambridge, UK, 2020, pp. 1–48.

In this book, Ruha argues that racism has not disappeared with the development and "civilization" of Internet technology, but is instead deeply embedded in technology. Through the introduction of The New Jim Code, ruha talks about the digital caste system that designers have created, from racialization to colorblindness. Her mention of discriminatory design made me reflect on whether contemporary technology and design lack humanistic thinking, whether marginalized groups feel offensive when exposed to technology, and whether growing up in such a technological environment is even more social than the one Fanon mentioned decades ago, because technology accelerates human interaction, but also has the potential to deepen and solidify white people's perception of the Other, and even more so, will make it easier for marginalized groups to expose to and

be indoctrinated with some white supremacist culture and lose themselves. This is reflected in the visual and technical layers of the video game, which made me reflect on the importance of decolonizing the field of technology and design.

Daston, Lorraine, and Peter Galison. "The Image of Objectivity." *Representations*, vol. 40, 1992, pp. 81–128., <https://doi.org/10.2307/2928741>.

In this paper, Daston and Galison show how objectivity rose from "true to nature" to mechanical objectivity from the 18th to the 20th century with the birth of photography. Before invention of camera, it was the atlas that functioned as the scientific records, and scientists wanted these hand-drawn images to show nature that is "typical". Then came photography, the technology changed scientists' perception of objectivity, and the mechanism of the camera led scientists to believe that photography was mechanical objectivity. However, even with precise operating system, variables such as camera quality, lighting, and angle are unavoidable in the use of cameras and various x-ray techniques, continuing the debate on scientific objectivity. The quest for absolute objectivity in scientific research resonates strongly with Realism in art and cinema: the camera does not produce an absolutely objective object, an unavoidable variable for science, while the Oriental Other in film is deliberately distorted and reconstructed.

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